Richard Hunt, Doug Cranmer, and others speak for themselves about these most impressive artworks certainly would have added to the interest of this book and enlightened the general reader in a very special way.

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Where the Two Came to Their Father. By Maud Oakes and Joseph Campbell. Princeton University Press, Bollingen Series I, 1991. 72 pages. $14.95 paper.

Where the Two Came to Their Father is the third edition of a book about a Navajo ceremony first printed in the Bollingen series in 1943. This is a revised softback format under the Mythos label, which specializes in world mythology. It is a joint product of the artist Maud Oakes and the renowned mythologist Joseph Campbell and consists of ninety-six pages of text and eighteen color plates of Navajo ceremonial paintings.

The introduction is divided into three sections: a brief statement by Campbell, an interesting account by Oakes of how she acquired the story told in the book, and a short discussion by Jeff King, the medicine man who furnished the account. The heart of the book is the thirty-seven pages of narrative relating the stories used during a Navajo war ceremony given by Jeff King. Campbell's commentary of equal length is followed by a brief explanation of each painting.

What can be said about a book that was first published half a century ago and is now in its third printing, and that was coauthored by an individual who went on to become one of the foremost authorities of comparative mythology in the world?

The original purpose of the book was to bring to the attention of the American reader the beauty and richness of Navajo ceremonial life. Getting this message across the immense cultural gap that existed between the general American public and the Navajo at that time was a worthy goal. The importance of this message has not diminished.

From a theoretical and analytical point of view, the center of the book is Campbell's lengthy essay, in which he uses the myth as a vehicle to display his immense familiarity with world mythology. His commentary falls into three sections. The first consists of

general comments about the role of the Hero in myth, viewed on a worldwide scope. The second focuses on the quest or journey of the Hero and discusses the paintings as they pertain to particular events in the myth. The third section examines the function of the monsters the Hero encounters on his quest.

The purpose of this tour de force is to reveal the parallels and similarities between Navajo ceremonialism and the great myths of India, China, Egypt, Europe, and Middle America. In so doing, it seeks to elevate Navajo tales and religious practices to a place alongside these other major mythological and religious traditions.

Campbell is interested in the common elements and themes he finds threaded through these myths as they explore the timeless issues of human existence. Even though the names and particulars may change, the characters and their mythological adventures have many shared features that illuminate the universality of the human struggle. Only an individual with a vast knowledge of the philosophical and mythological literature of the world could detect these similarities and bring them to the attention of the reader. Campbell is particularly adept at this.

Although this book uses materials commonly thought of as anthropological, it is not directed at an anthropological audience. Its targets are the intelligent reader, the artist, and the mythologist. Consequently, it asks few questions about the etymology or the origins of the myth and paintings it discusses. It forgoes all the questions about authenticity, accuracy, and completeness. In this sense, it is naïve and could even be misleading. Nevertheless, these are the questions a sophisticated reader who wishes to understand Navajo culture would ask.

For example, there is very little in this book that tells us much about Jeff King, the man who provided the body of data used in this book. It would have been appropriate to explain in greater detail who he was and how knowledgeable he was about the full corpus of Navajo ceremonies. It would have been important to evaluate his ability as a storyteller and painter, and especially how accurately he recalled this ceremony which he had not given in many years. The reader needs to know if he was educated at a government school, whether he attended a Christian church, and if he spoke and read English. Each of these factors could have influenced the story he told and the paintings he made.

From a first glance at the version of the stories presented here, it appears that, in places, they are thin, abbreviated, disjointed, and incomplete. Was this due to the reluctance of Jeff King to

reveal all the sacred aspects of the myths to an outsider, or to the failure of the recorder to elicit the complete story? Haile, Reichard, Hill, and Wyman have all published other accounts of Navajo ceremonies in fuller and more detailed form. Wyman, in particular, has devoted an entire volume to each ceremony he examines.

The paintings associated with these stories also appear to be simpler, less elaborate, less detailed—in fact, almost sketches of other versions. Thunder God, for example, is only a parody of some reproductions, both in terms of color and the elements contained within the body of the painting. If this is true, then these reproductions may be misleading and give a distorted understanding of Navajo sand painting. Whether these deficiencies are a deliberate simplification or a failure to record accurately is unknown. The authors do not seem to be the wiser.

The reader needs to know more about the translator. Does the English rendition adequately convey the original Navajo meaning? Given the notorious difficulty in translating Navajo, how accurately are the story line, the symbolism, and the emotional impact related? Was the translator trained in both Navajo and English? Did he have experience in translating something as allegorical as this story? We do not find out from this book.

It is not clear exactly how much knowledge and skill Maud Oakes brought to the recording of this data. Was she a trained observer? How well did she know Navajo language and culture? Had she seen other versions of this story and the associated paintings? Did she check with Hasteen Belogan, the other singer who knew this ceremony, before publishing it? From the comments in this book, it would appear not.

Although Joseph Campbell was a world authority in mythology, there is nothing in this account that indicates he ever attended a Navajo ceremony, talked to a medicine man, or, for that matter, had any training in anthropology. He does demonstrate a considerable awareness of the anthropological literature, but nowhere does he suggest that he ever had a conversation with any recognized authority regarding his interpretation of this myth. Many readers may question why Campbell did not personally attend a Navajo ?sing? before launching into a comparison of this myth with others from around the world. Others might ask how meaningful this comparison is when the myth being analyzed not only appears to be an abbreviated version, but contains the possibility of unrecognized translation and recording difficulties. Furthermore, it might have been appropriate to indicate the extent to

which this myth was influenced by the ceremonial life of the nearby Hopi, Zuni, and Rio Grande pueblos.

These small quibbles are raised not to diminish the value of this book but to alert the reader that there may be more to the story than is told here. It is important for the nonspecialist to be aware of these questions if he or she wishes to have a truer understanding of Navajo culture. Two may have come to their father, but Truth is the father to us all.

Charles C. Case